HANDEL

HAYDN

MOZART

BEETHOVEN

SPOHR

MENDELSSOHN

WEBER

NOVELLO'S ORIGINAL OCTAVO EDITION.

ETHEL M. BOYCE.

YOUNG LOCHINVAR

ONE SHILLING & SIXPENCE.

.75

LONDON: NOVELLO, EWER & Cº

BACH

NN 1157

THE

VOYAGE OF MAELDUNE

BALLAD

BY

ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA BY

C. VILLIERS STANFORD.

(Op. 34.)

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		s.	d.
Vocal Score,	paper cover	2	6
,,	paper boards	3	0
,,	cloth gilt	4	0
Vocal Parts	....	3	0
String Parts	....	12	6

Full Score and Wind Parts, MS.

DAILY TELEGRAPH.

. . . There should be no delay in proclaiming the success achieved to-day, a success, having regard to the theme of "The Revenge," proportionate to that won by Professor Stanford in 1886.

STANDARD.

Throughout the work the composer is at his best. He always shows himself a musician of the first rank; but he does not always rise to the level of his theme so distinctly as in the present instance. The tone-painting is almost uniformly vivid, and shows a sense of beauty as well as of fitness. There need be no hesitation in according it a place among its composer's most successful efforts.

DAILY NEWS.

Lord Tennyson's descriptions of the various Isles afford Dr. Stanford plenty of opportunity not only for striking musical contrasts, but also for that descriptive choral work of which the Irish composer has already proved himself a master. . . . It is not surprising that a work so picturesque and interesting . . . attained a success at once decisive and unanimously accorded.

DAILY CHRONICLE.

The orchestration, both for ingenuity of device and happy realization of intentions, must rank among his best endeavours. The choral parts are grateful to the interpreters. The latter branch of the work is indeed characterised by the boldness and catching flow of tune that so speedily made "The Revenge" a favourite.

WEEKLY DISPATCH.

Another conspicuous success was made by Professor Stanford's setting of Tennyson's ballad "The Voyage of Maeldune." . . . I am inclined to think "The Voyage of Maeldune" is the best thing the composer has done since his "Elegiac Ode."

SUNDAY TIMES.

The whole work teems with beauty and poetic charm of a kind not to be resisted: music, ever grateful for the singers, being enhanced in significance and grace by the most refined and striking orchestration. In its way, therefore, "The Voyage of Maeldune" is a masterpiece.

LEEDS MERCURY.

. . . To sum up, we have in "The Voyage of Maeldune" a remarkable creation, which, associated with the different yet equally remarkable "St. Cecilia's Day," will make the present Festival memorable in English history. We unfeignedly rejoice at so marked a triumph of our national art.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MY FATHER.

YOUNG LOCHINVAR

A BALLAD

FOR BARITONE SOLO, CHORUS, AND ORCHESTRA

THE POEM BY

SIR WALTER SCOTT

THE MUSIC COMPOSED BY

ETHEL M. BOYCE.

PRICE ONE SHILLING AND SIXPENCE.

LONDON & NEW YORK

NOVELLO, EWER AND CO.

YOUNG LOCHINVAR.

Allegro con brio.

Ethel M. Boyce.

PIANO.

pp

8va bassa

8

p cresc.

f

ff

SOPRANO. *f* Oh young Loch-in-var is come out of the west

ALTO. *f* Oh young Loch-in-var is come out of the west

TENOR. *f* Oh young Loch-in-var is come

BASS. *f* Oh young Loch-in-var is come

Oh young Loch-in-var is come

Through all the wide Bor-der his steed was the

Through all the wide Bor-der his steed was the

out of the west Through all the wide Bor-der his

out of the west Through all the wide Bor-der his

ff best, through all the wide Bor-der his steed was the

best, through all the wide Bor-der his steed was the

steed was the best, through all the wide Bor-der his steed was the

steed was the best, through all the wide Bor-der his steed was the

p

best ___ And save ___ his good broad sword, he weapons had none ___

p

best ___ And save ___ his good broad sword, he weapons had none ___

best ___

best ___

___ He rode ___ all un - armed ___ and he rode all a - lone ___

___ He rode ___ all un - armed ___ and he rode all a - lone ___

He rode ___ all un - armed ___ and he rode all a - lone ___

He rode ___ all un - armed ___ and he rode all a - lone ___

f

___ out of the west, ___ out of the

f

___ out of the west, ___ out of the

f

___ out of the west, ___ out of the

f

___ out of the west, ___ out of the

ff

dim.

west.
west.
west.
west.
pp
So faith - ful in
pp
So
pp
So faith - ful in

p
So faith - ful in
love, so daunt - less in war, So faith - ful in
faith - ful in love, so daunt - less in war, So
love, so daunt - less in war, So faith - ful in

love, so daunt - less in war There ne - - ver was
love, daunt - less in war There ne - - ver was
faith - ful in love, so daunt - less in war, in
love, daunt - less in war Faith - ful in

knight like the young Loch-in - var, there ne - - ver was

knight like the young Loch-in - var, there ne - - ver was

war, daunt - less in war Like

love daunt - less in war Like

knight like the young Loch - in - var.

knight like the young Loch - in - var.

the young Loch - in - var.

the young Loch - in - var.

mp

p

p He

p He stayed not for

p He stayed not for brake and he

p He stayed not for brake and he stopped not for

cresc.

stayed not for brake and he stopped not for stone.

brake and he stopped not, he stopped not for stone.

stopped not, he stopped not, he stopped not for stone.

stone, he stopped not, he stopped not for stone.

f

He

p

He swam the Eske

He swam the Eske ri - - ver where

He swam the Eske ri - - ver where ford there was

swam the Eske ri - - ver where ford there was none, where

ri - - ver where ford there was none. But ere he a -

ford, where ford there was none.

none, where ford there was none.

ford, where ford there was none.

-light - ed at Ne-ther-by gate The bride had con-

-sent - ed the gallant came late For a lag- -gard in love and a

For a lag- -gard in love and a

poco a

poco a

poco ral - - len - - tan - - -

das-tard in war was to wed the fair El- -len of

das-tard in war was to wed the fair El- -len of

poco ral - len - tan - - -

brave Loch-in - var.

brave Loch-in - var.

do

do

rall.

pp

RECIT.

So bold-ly he en-tered the Ne - ther-by Hall A-mong brides-men and kins-men and

So bold-ly he en-tered the Ne - ther-by Hall A-mong brides-men and kins-men and

So bold-ly he en-tered the Ne - ther-by Hall A-mong brides-men and kins-men and

So bold-ly he en-tered the Ne - ther-by Hall A-mong brides-men and kins-men and

RECIT.

Allegro risoluto.

bro-thers and all.

bro-thers and all. Then spoke the bride's fa - ther his hand on his

bro-thers and all. Then spoke the bride's fa - ther his hand on his

bro-thers and all.

Allegro risoluto.

f

sword (For the poor cra - ven bride - groom said ne - ver a word

Oh

sword (For the poor cra - ven bride - groom said ne - ver a word

Oh

Oh

come ye in peace here, or come ye in war, or to dance at our

come ye in peace here, or come ye in war, or to dance at our

come ye in peace here, or come ye in war, or to dance at our

come ye in peace here, or come ye in war, or to dance at our

Bri - dal young Lord Loch-in - var.

Bri - dal young Lord Loch-in - var.

Bri - dal young Lord Loch-in - var.

Bri - dal young Lord Loch-in - var.

len - tan - do *Poco agitato.*

BARITONE SOLO.

RECIT.

f

I

long wooed your daugh - ter My suit you de-

-nied Love

swells like the Sol - - way but ebbs like its

rit.

tide

And

rit

p

p

Più tranquillo.

now I am come with this lost love of mine, To lead but one

p

rall

mea - sure drink one cup of wine with this lost love of mine, this

rall.

Tempo I.

p

lost love of mine. There are

pp

mai - dens in Scot - land more love-ly by far ___ Who would

glad - ly be bride ___ to the young Loch-in-var. ___

f

p

pp

pp

ppp

ppp

Tempo di minuetto.

SOPRANO.

ALTO.

TENOR.

BASS.

Tempo di minuetto.

p

pp

The bride kissed the gob - let the knight took it up He

quaffed off the wine and he threw down the cup

p

She looked up to

p

With a smile on her

blush and she looked up to sigh With a smile on her

lip and a tear in her eye, a tear in her

lip and a tear in her eye,

eye

He

He

took her soft hand ere her mo-ther could bar Now tread we a

took her soft hand ere her mo-ther could bar Now tread we a

He took her soft hand Now tread we a

He took her soft hand Now tread we a

mea - sure said young Loch - in - var Now

mea - sure said young Loch - in - var Now

mea - sure said young Loch - in - var Now

mea - sure said young Loch - in - var Now

tread we a mea - sure, tread we a mea - sure said

tread we a mea - sure, tread we a mea - sure said

tread we a mea - sure, tread we a mea - sure said

tread we a mea - sure, tread we a mea - sure said

young Loch - in - var.

young Loch - in - var.

young Loch - in - var.

young Loch - in - var.

ff

So state - ly his form and so

ff

So state - ly his form and so

ff

So state - ly his form and so

ff

So state - ly his form and so

love - ly her face There ne - ver a hall such a

love - ly her face There ne - ver a hall such a

love - ly her face There ne - ver a hall such a

love - ly her face There ne - ver a hall such a

Gal - liard did grace While her mo - ther did fret And her

Gal - liard did grace While her mo - ther did fret And her

Gal - liard did grace While her mo - ther did fret And her

Gal - liard did grace While her mo - ther did fret And her

fa - ther did fume And the bride-groom stood dang - ling his

fa - ther did fume And the bride-groom stood dang - ling his

fa - ther did fume And the bride-groom stood dang - ling his

fa - ther did fume And the bride-groom stood dang-ling his

bon - ned and plume And the bride - mai - dens whis - pered, the

bon - ned and plume And the bride - mai - dens

bon - ned and plume

bon - ned and plume

bride - mai - dens whis - pered T'were bet - ter by far, t'were

whis - pered, they whis - pered T'were bet - ter by far, t'were

bet - ter by far To have match'd our fair cou - sin with

bet - ter by far To have match'd our fair cou - sin with

To have match'd our fair cou - sin with

To have match'd our fair cou - sin with

pp rall

rall.

Ped.

young Loch - in - var.

young Loch - in - var.

young Loch - in - var.

young Loch - in - var.

Più lento.

One touch to her hand One

pp sotto voce

Agitato.

pp

They have reached the hall door Where the

word in her ear

pp

They have reached the hall door Where the

p

So light to the croup the fair

char-ger stood near

p

So light to the croup the fair

char-ger stood near

p

So light to the croup the fair

cresc.

mf

So light to the sad - dle be - fore her he sprung She is

la - dy he swung

mf

So light to the sad - dle be - fore her he sprung She is

la - dy he swung

mf

So light to the sad - dle be - fore her he sprung She is

la - dy he swung

mf

So light to the sad - dle be - fore her he sprung She is

won we are gone o - ver bank, bush and scaur They'll have

won we are gone o - ver bank, bush and scaur They'll have

won we are gone o - ver bank, bush and scaur They'll have

won we are gone o - ver bank, bush and scaur They'll have

ad lib.

ff

f

ff

p

fleet steeds that fol - low Quoth young Loch-in - - var.

fleet steeds that fol - low

fleet steeds that fol - low Quoth young Loch-in - - var.

fleet steeds that fol - low

Tempo I.

Tempo I.

pp

cresc.

There was mount-ing 'mong Greames of the Ne - ther - by clan

There was mount-ing 'mong Greames of the Ne - ther - by clan

There was mount-ing 'mong Greames of the

There was mount-ing 'mong Greames of the

— Fors - ters Fen - wicks and Mus - - graves They rode and they

— Fors - ters Fen - wicks and Mus - - graves They rode and they

Ne - ther-by clan Fors - ters Fen - - wicks and Mus - graves They

Ne - ther-by clan Fors - ters Fen - - wicks and Mus - graves They

ff

ran For - sters, Fen - wicks and Mus-graves they rode and they

ran For - sters, Fen - wicks and Mus-graves they rode and they

rode and they ran Fen - wicks and Mus-graves they rode and they

rode and they ran Fen - wicks and Mus-graves they rode and they

p

ran There was rac - ing and chas - ing on Can-no-vie sea

ran There was rac - ing and chas - ing on Can-no-vie sea

ran

ran

p

cresc.

But the lost bride of Ne - - ther - by ne'er did they see

But the lost bride of Ne - - ther - by ne'er did they see

But the lost bride of Ne - - ther - by ne'er did they see

But the lost bride of Ne - - ther - by ne'er did they see

f Out of the west,

f Out of the west,

f Out of the west,

f Out of the west,

ff

out of the west.

out of the west.

out of the west.

out of the west.

p

pp So dar - ing in love, so daunt - less in

pp So dar - ing in love, so

pp So dar - ing in love, so daunt - less in

So dar - - ing in love, so daunt - less in
war, so dar - ing in love, daunt - less in
daunt - less in war, so dar - - ing in love, so
war so dar - ing in love, daunt - less in

f
war. Have ye ere heard of gal-lant like young Lochin -
war. Have ye ere heard of gal-lant like young Lochin -
daunt - less in war, in war, daunt - less in
war, dar - - ing in love, daunt - less in

ff
- var Have ye ere heard of gal - - lant like young Lochin -
- var Have ye ere heard of gal - - lant like young Lochin -
war. Have ye ere heard of gal - lant like young Loch - in -
war. Have ye ere heard of gal - lant like young Loch - in -

ff

con fuoco

- var Dar - - ing in love, daunt - less in

- var Dar - - ing in love, daunt - less in

- var Dar - - ing in love, daunt - less in

- var Dar - - ing in love, daunt - less in

con fuoco

war Have ye ere heard of gal - lant like young Loch-in-

war Have ye ere heard of gal - lant like young Loch-in-

war Have ye ere heard of gal - lant like young Loch-in-

war Have ye ere heard of gal - lant like young Loch-in-

accel.

- var, have ye ere heard of gal - lant like

accel.

- var, have ye ere heard of gal - lant like

accel.

- var, have ye ere heard of gal - lant like

accel.

- var, have ye ere heard of gal - lant like

accel.

Ped.

p cresc. ff

young Loch - in -

p cresc. ff

young Loch - in -

p cresc. ff

young Loch - in -

p cresc. ff

young Loch - in -

p cresc.

Presto.

- var.

- var.

- var.

- var.

8

ff Presto.

8

Ped.

LONDON: NOVELLO & Co
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OF

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E. ASPA.					
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BACH.					
MASS, IN B MINOR	... ...		2/6	3/0	4/0
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"	(Parts 3 & 4)	... ...	1/6	—	—
MAGNIFICAT	... ...		1/0	—	—
GOD GOETH UP WITH SHOUTING	... ...		1/0	—	—
GOD SO LOVED THE WORLD	... ...		1/0	—	—
GOD'S TIME IS THE BEST	(Sol-fa, 0/6)	... ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS	... ...		1/0	—	—
O LIGHT EVERLASTING	... ...		1/0	—	—
BIDE WITH US	... ...		1/0	—	—
A STRONGHOLD SURE	(Choruses only) (Sol-fa, 0/6)		1/0	—	—
BE NOT AFRAID	(Sol-fa, 0/4)		0/6	—	—
BLESSING, GLORY, AND WISDOM	... ...		0/6	—	—
I WRESTLE AND PRAY	(Sol-fa, 0/2)	... ...	0/4	—	—
THOU GUIDE OF ISRAEL	... ...		1/0	—	—
JESU, PRICELESS TREASURE	... ...		1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT	...		1/0	—	—
JESUS, NOW WILL WE PRAISE THEE	...		1/0	—	—
A. S. BAKER.					
COMMUNION SERVICE, IN E	... ...		1/6	—	—
J. BARNBY.					
REBEKAH	(Sol-fa, 0/9)		1/0	1/6	2/6
THE LORD IS KING	(97th Psalm) (Sol-fa, 1/0)	...	1/6	2/0	—
LEONARD BARNES.					
THE BRIDAL DAY	... ...		2/6	—	4/6
J. F. BARNETT.					
THE ANCIENT MARINER	(Sol-fa, 2/0)		3/6	4/0	5/0
THE RAISING OF LAZARUS	... ...		6/6	—	9/0
PARADISE AND THE PERI	... ...		4/0	—	—
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MOUNT OF OLIVES	(Choruses, Sol-fa, 0/6)	...	1/0	1/6	2/6
MASS, IN C	... ...		1/0	1/6	2/6
COMMUNION SERVICE, IN C	... ...		1/6	—	3/0
MASS, IN D	... ...		2/0	2/6	4/0
THE CHORAL SYMPHONY	... ...		2/6	—	—
Ditto, VOCAL PART	(Sol-fa, 0/6)	... ...	1/0	—	—
THE CHORAL FANTASIA	(Sol-fa, 0/3)		1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE			0/4	—	—
MEEK, AS THOU LIVEDST	... ...		0/2	—	—
KAREL BENDL.					
WATER-SPRITE'S REVENGE	(Female voices) ...		1/0	—	—
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THE LADY OF SHALOTT	(Female vv.) (Sol-fa, 1/0)		2/6	—	—
A LEGEND OF BREGENZ	... ...		1/6	—	—
SIR JULIUS BENEDICT.					
ST. PETER	... ...		3/0	3/6	5/0
THE LEGEND OF ST. CECILIA	(Sol-fa, 1/6) ...		2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER	... ...		1/6	—	—
GEORGE J. BENNETT.					
EASTER HYMN	... ...		1/0	—	—
SIR W. STERNDALE BENNETT.					
THE MAY QUEEN	(Sol-fa, 1/0)		3/0	3/6	5/0
THE WOMAN OF SAMARIA	(Sol-fa, 1/0)... ...		4/0	—	6/0
INTERNATIONAL EXHIBITION ODE	(1862) ...		1/0	—	—
G. R. BETJEMANN.					
THE SONG OF THE WESTERN MEN	... ...		1/0	—	—
W. R. BEXFIELD.					
ISRAEL RESTORED	... ...		4/0	—	6/0
HUGH BLAIR.					
HARVEST-TIDE	... ...		1/0	—	—
BLESSED ARE THEY WHO WATCH	(Advent)		1/6	—	—
JOSIAH BOOTH.					
THE DAY OF REST	(Female voices) (Sol-fa, 1/0) ...		2/6	—	—
E. M. BOYCE.					
THE LAY OF THE BROWN ROSARY	... ...		1/6	—	—
YOUNG LOCHINVAR	... ...		1/6	—	—
THE SANDS OF CORRIEMIE	(Female voices) ...		1/6	—	—
J. BRADFORD.					
HARVEST CANTATA	... ...		1/6	—	—
THE SONG OF JUBILEE	... ...		1/6	—	—
W. F. BRADSHAW.					
GASPAR BECERRA	... ...		1/6	—	—
J. BRAHMS.					
A SONG OF DESTINY	... ...		1/0	—	—
C. BRAUN.					
SIGURD	... ...		5/0	—	—
J. C. BRIDGE.					
DANIEL	... ...		3/6	—	—
RESURGAM	... .		1/6	—	—
RUDEL	... ...		4/0	—	—
J. F. BRIDGE.					
BOADICEA	... ...		2/6	—	—
CALLIRHOË	(Sol-fa, 1/6)		2/6	3/0	4/0
HYMN TO THE CREATOR	... ...		1/0	—	—
MOUNT MORIAH	... ...		3/0	—	—
NINEVEH	... ...		2/6	3/0	4/0
ROCK OF AGES	(Latin and English) (Sol-fa, 0/4)...		1/0	—	—
THE CRADLE OF CHRIST	("Stabat Mater Speciosa")		1/6	—	—
THE FLAG OF ENGLAND	(Sol-fa, 0/9)		1/6	—	—
THE INCHCAPE ROCK	... ...		1/0	—	—
THE LORD'S PRAYER	(Sol-fa, 0/6)		1/0	—	—

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DUDLEY BUCK.			
THE LIGHT OF ASIA	3/0	3/6	5/0
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—
W. BYRD.			
MASS FOR FOUR VOICES (in F minor)	2/6	—	—
CARISSIMI			
JEPHTHAH	1/0	—	—
F. D. CARNELL.			
SUPPLICATION	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
WILLIAM CARTER.			
PLACIDA	2/0	2/6	4/0
CHERUBINI.			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR...	2/0	2/6	3/6
THIRD MASS (Coronation)	1/0	1/6	2/6
FOURTH MASS, IN C	1/0	1/6	2/6
E. T. CHIPP.			
JOB	4/0	—	—
NAOMI	2/0	—	—
HAMILTON CLARKE.			
PEPIN THE PIPPIN (Operetta), both Notations (Ditto, Sol-fa, 0/9) ...	2/6	—	—
THE MISSING DUKE (Operetta) (Sol-fa, 0/9) ...	2/6	—	—
THE DAISY CHAIN (Operetta) (Sol-fa, 0/9)... ...	2/6	—	—
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THE DREAM	1/0	—	—
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A DAUGHTER OF THE SEA (Female voices) ... (Ditto Sol-fa, 1/0)	2/0	—	—
DREAM OF ENDYMION...	2/6	—	—
J. MAUDE CRAMENT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm)..	2/6	—	—
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W. CRESER.			
EUDORA (A dramatic Idyll)	2/6	—	—
W. CROTCH.			
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W. H. CUMMINGS.			
THE FAIRY RING	2/6	—	—
W. G. CUSINS.			
TE DEUM	1/6	—	—
FÉLICIEN DAVID.			
THE DESERT (Male voices)	1/6	2/0	—
H. WALFORD DAVIES.			
HERVÉ RIEL...	1/0	—	—
P. H. DIEMER.			
BETHANY	4/0	—	—
M. E. DOORLY.			
LAZARUS	2/6	—	—

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COMMUNION SERVICE, ditto	2/0	—	3/6
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ODE ON

ST. CECILIA'S DAY

BY

ALEXANDER POPE

SET TO MUSIC BY

C. HUBERT H. PARRY.

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Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

THE WORLD.

The work is not only clever, but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive; especially so is the first quartet with chorus, "Gloria in Excelsis." and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached.

LIVERPOOL MERCURY.

From first to last there is not an episode of note unreplete with interest.

LIVERPOOL DAILY POST.

It is an entirely worthy and noble conception, quite original, and of a fibre which arouses interest at the outset, and holds it enthralled until the last chord is heard.

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